1. NAME OF PROPERTY

Historic Name: Nicholas Jarrot Mansion

Other Name/Site Number:

2. LOCATION

Street & Number: 124 East First Street Not for publication: NA_

City/Town: Cahokia Vicinity:__

State: Illinois County: St Clair Code: 163 Zip Code: 62206

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	___	Building(s):	X
Public-Local:	___	District:	__
Public-State:	X	Site:	__
Public-Federal:	__	Structure:	__
		Object:	__

Number of Resources within Property

Contributing	Noncontributing	
1	1	buildings
____	___	sites
____	___	structures
____	___	objects
1	1	Total

Number of Contributing Resources Previously Listed in the National Register: 2

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain):

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Domestic Sub: Single Dwelling

Current: Recreation and Culture Sub: Museum

7. DESCRIPTION

Architectural Classification: Early Republic: Federal

Materials:

Foundation: Limestone
Walls: Brick
Roof: Wood (oak)
Other:

Describe Present and Historic Physical Appearance.[1]

Built between 1807 and 1810, the Nicholas Jarrot Mansion is an extant two-story solid masonry structure situated on the alluvial floodplain of the Mississippi River. The house and its surrounding acreage were located within the village of Cahokia, a small trading outpost and Catholic mission within the French Colonial regions of the mid-Mississippi valley. The areas along the river were first settled by the French-speaking pioneers, farmers and fur trappers from New France (Canada) and later from the port city of New Orleans. County deed records indicate Nicholas Jarrot purchased an area of land within the village of Cahokia in 1799. In 1807, fifteen years after his arrival from Baltimore, Maryland, Jarrot contracted mason Matthew Holland to construct a two-story solid masonry structure for his family home, business and extended household. Jarrot created a building plan drawn on a board as a contractual guide for the building construction. The mansion oriented along its horizontal axis faces north toward the Mississippi River and the city of St. Louis. The estate once included a collection of various storage and cooking outbuildings as well as land in excess of 25,000 acres. Today, only the mansion and a ca. 1830 to 1845 stone spring house remain. The spring house is located adjacent to and southeast of the residence. Both structures are sited on a small 0.94-acre parcel directly adjacent to the Church of the Holy Family (NHL, 1970).

Exterior

The exterior is comprised of two dominant masonry materials: limestone and brick. The foundation and raised basement consist of coursed rubble limestone blocks obtained from the stone bluffs of the Mississippi River. Set in a lime and sand based mortar with untooled joints, the basement stone wall elevation is approximately 12-15 inches above the current finished building grade. Recent archaeological surveys have confirmed that at the time of construction, the site elevation was substantially lower and would have exposed an additional 8-10 inches of the limestone foundation

The remaining load bearing walls are constructed of hand pressed, (low) site-fired, unglazed and unpainted red brick. The brick are set in a combination of Flemish and common bond patterns. Perceived as the more public or prestigious building exposures, the Flemish bond was used on the north and west elevations. The common bond pattern was used on the remaining south and east elevations. In addition, the south and east walls are further defined by an alternating pattern of brick tones and finishes. As construction progressed on the mansion, the site brick kiln, used to fire the building masonry units, was eventually disassembled. The interior bricks of the kiln, having a darker tone and glazed finish, were incorporated into the wall construction, creating a banded or striped appearance at the header courses of the south and east elevations.

The mansion, already a massive structure, had an exceptional number of large windows. The jamb framing members of each window were fully mortised into 3-inch thick wood sills. False or 'bastard' paneling was designed for all of the entry level window jambs. The panels, constructed from one section of wood, were crafted to appear as beveled panels set within a separate rail and stile framework. The window jamb panels at the second floor were left plain. All of the window wood surfaces including the frame, trim, sash and muntins, were finished in a faux wood grain painting technique. While many of the original windows have been

[1] The Nicholas Jarrot Mansion description will quote, in large part, the "Restoration Inventory of the Nicholas Jarrot Mansion", completed in 1982, to document and date the original architectural and construction components of the structure. The Inventory, prepared for the Illinois Department of Conservation, Historic Sites Division, was authored by four historic preservation consultants: Jeffery Hess, Historic Consultants; Minneapolis, Minnesota; Marcia J. Lutz, Historic Consultant; Alexandria, Virginia; MacDonald and Mack Partnership, 215 Grain Exchange Building; Minneapolis, Minnesota; Charles E. Peterson - FAIA, Preservation Consultant; Philadelphia, Pennsylvania.

reproduced and replaced, many remain intact. The wavy glass optics of many of the panes survive as a telltale remnant of the original construction. Exterior panel wood shutters with iron hinges and tiebacks framed each of the window openings.

Three window types were incorporated into the design of the building fenestration: the single light hopper, the double hung and the casement. The existing single light hopper windows, constructed with top surface mounted hinges and sill locks, are reproductions of what are believed to be original designs. The surviving five original frames, approximately 12 inch by 15 inch, are constructed from plain sawn, pegged and painted, pine wood. Installed within the limestone wall assembly, the windows are fitted with exterior vertical wood binders, which extend from the window frame head to sill. The binders, square in plan, are rotated to appear as diamond shaped vertical bars and are evenly spaced across the window openings.

Double hung pine wood windows are installed predominately at the entry and second levels and constitute the bulk of the window types used in the building elevations. The windows are designed as 12 over 12 double hung pine wood sash units set in wood frames. The window sash units are constructed of twelve 8 x 10-inch glass lights, and the painted wood muntins are constructed of short leaf yellow pine. Upper and lower window sash assemblies were installed with counterweights. The exterior wood window frames are set flush with the exterior facade, resulting in a slight sill profile at the brick walls. The interior surfaces of the windows are encased in a series of decorative wood frames, panels and trims. All exposed surfaces of the windows and frames were originally painted. In addition, all exterior window openings were originally fitted with painted walnut panel shutters and wrought iron shutter 'dogs' or tie-back retainers.

Casement styled windows were originally designed and installed at each gable-end of the attic level. Installed in pairs, each window opening is fitted with a 12-glass light and muntin assembly similar to the double hung windows. In-swinging jamb mounted hinges are secured to the pine wood frames for each window. All window and frame wood surfaces are painted.

Door types used in the exterior construction of the Jarrot Mansion consist of paired French styled doors and cellar bulkhead doors. The existing reconstructed walnut wood French doors installed at the center hall front and rear-building entries were re-designed to replace the original French door and hardware assembly. The new doors, installed in 1992, consist of an upper eight-light glass and wood muntin grid and a base section of a single beveled wood panel set in a surrounding wood rail, stile, sill and head sections. All door wood surfaces are painted on the exterior and stained on the interior. The French door iron hardware, consisting of box locks, pull handles with thumb latch bolts and hinges are custom iron reproductions with a painted finish.

The cellar bulkhead doors, which give access to the exterior rear southwestern basement stair, are board and batten wood panels. The west bay door panels and frame are anchored to the low brick wall of the basement stair entry. All exposed surfaces of the door panels are painted with surface mounted hinges and locking hardware. A similar exterior bulkhead and basement stair access was constructed from the center bay of the rear basement wall, but was subsequently demolished and filled in 1942

The mansion roof was originally designed as a simple gable roof profile with pine board sheathing and finished with hand-split oak shingles. Records indicate the roof shingles were originally painted with red iron oxide pigment. Modest cornice detailing and eave end dentilwork completed the roof assembly. Unadorned barge boards were installed to finish the gable roof ends. The interior roof structure consisted of King truss wood members secured to wood plates and supplemented by collar beams purlins and purlin posts at the outward ends of the truss sections. A summer beam, installed above the ballroom ceiling, spanned from the east exterior wall to the center chimney bay, a length of thirty-three feet. Dovetail notched, pegged and mortise/tenon

craftsmanship was used to secure the truss, post, beam and rafter members of the interior framing. Originally believed to function as an additional structural support for the large expanse of the ballroom ceiling, the precise contribution of the truss has been recently analyzed as a redundant member of the overall structural system. Foot wide floorboards were laid between the floor framing to finish the attic interior.

The original roof assembly of the Jarrot Mansion has been subjected to numerous re-cladding modifications over the course of its history. As a result of a previous tile roof installation during the early 1900s, various interior roof structural modifications were designed to compensate for the additional dead load. However, the modifications were localized to the rafter and beam spans and had no ramification to the exterior appearance.

The current roof assembly, consisting of hand split oak shingles nailed to pine wood roof sheathing, is presumed to be similar to the original construction. The dentil banded wood cornice and molded bargeboards decorate the eaves and gable ends, respectively. Originally, the roof was constructed with one downspout positioned at the northeastern corner of the building to service the perimeter eave gutters. The run off was directed to a cistern located in the northeast yard of the site. The existing eave end roof gutters, four corner downspouts and gutter heads were installed during a 1940s renovation period.

The exterior is further defined by three brick chimneys constructed along the ridgeline and within the brick bearing walls of the mansion. Each chimney originally accommodated the heating and cooking requirements of several fireplace units. At the roofline, the chimneys, which extend approximately four feet above the ridge beam, are capped with multiple coursing of corbeled brickwork.

Interior

In November of 1808, Nicholas Jarrot entered into a construction covenant with wood joiner, Russell E. Hicock to complete the general building carpentry and interior millwork. The mansion interior is generally configured as a center hall-double pile plan with small symmetrical rooms flanking the east and west sides. Four wythe solid masonry brick walls separate the center hall from the side bays. The majority of the rooms were originally constructed with fireplace units, wood mantels and masonry hearths.

The cellar plan consists of three single-room bays separated by 22-24 inch thick interior limestone and brick bearing walls. Each bay contains fireplace footings to accommodate the fireplace units at the entry level above. The center bay, containing a large (now bricked-in) chimney opening, gives evidence that the room was used as a main cooking area for the household. In 1980, subsequent to several stair modifications, the interior cellar stair placement and configuration were restored to their original design. The cellar stair is couched beneath the stair soffit of the center hall stairway. The interior finishes of the cellar consist of river limestone block walls, exposed wood joist and girder under-floor soffit areas and flagstone flooring. A portion of the flagstone flooring in the western bay was removed and left unfinished as earthen sand.

The entry level is configured as a center hall-double pile plan. The center hall serves as the main entrance and foyer to the building and is accessed through the front and rear wood French doors. The open hall includes the main circulation stair as well as a large fireplace. The interior finishes include standard width unfinished pine flooring, undressed wood stud, lath and plaster walls and ceilings. A selection of pine and walnut woods were used for the interior millwork, chair rails, baseboards, door and window panels and soffits and a variety of trim work. The plaster wall and ceiling surfaces as well as the decorative wood profiles were originally painted.

Originally framed for a 'U' shaped staircase with an intermediate landing, the structure was changed to a 'T' plan midway during its construction. The 'T' plan served two purposes. The left or east stair provided a formal entry

to the second floor ballroom. The remaining stairway of the 'T' facilitated a private access to the rear sleeping room as well as a possible rear serving doorway to the drawing room.

The details and craftsmanship employed in the construction of the stair reflected an attempt to further refine the building character. Hand-carved scrollwork panelboards were applied as a decorative treatment for the stair stringer. The underside of the primary stair, enclosed to provide access to the basement, was constructed as a grid of plain sawn wood trim sections. Each resulting square was filled with a beveled wood panel insert. The panelwork extended to the basement door access, located below the intermediate stair landing. The wood balustrade assembly included turned handrails, balusters and newel posts. Matching construction detailing was also incorporated into the wall mounted newel post and chair rails at the opposite interior wall of the stair enclosure. Finally, the entire stairway was set into a two story open well at the rear of the center hall. Lit by two rear double hung sash units, the staircase was washed with sunlight, contributing to the drama of entering the center hall and the overall experience of ascending the second level to the entertaining rooms above. All stair wood surfaces were also originally painted.

The remainder of the entry level is comprised of two pairs of side flanking rooms, presumed to have been used for business, entertaining, dining and sleeping purposes. In keeping with the entry hall, these rooms were also constructed with wood stud and lath wall components and finished with a three-coat plaster application. Six-panel walnut wood doors, typical to the mansion design, provided for room separation and access between the pairs of rooms.

The pair of east facing rooms included corner fireplace units with wood mantels and chair rails, and decorative bastard jamb panels (those constructed from one section of wood, yet crafted to appear as beveled panels set within a separate framework) and architraves around the interior door and window openings. One of two limestone fireplace hearths was subsequently replaced with concrete during the 1970s. The west facing pair of rooms, similar in design and finish, were originally accessed directly from the front room. However, the rear southwest bay was originally sub-divided into two small rooms for sleeping. The existing doors to the small sleeping rooms were removed and installed as pocket door panels in c. 1845. The deviding wall between the small sleeping rooms was demolished resulting in one room with an additional doorway accessible from the center hall area. A rear fireplace location was added in c. 1845 subsequent to the original construction.

The second level plan consists of a ballroom, an additional pair of small, unheated sleeping rooms and a drawing room annexed from the ballroom. The ballroom, which dominates the second level floor plan, spans thirty-three feet across the majority of the front (north facing) elevation of the mansion. The interior finishes of the ballroom include white pine tongue and groove wood flooring, painted plaster walls and ceiling, and a fireplace unit, originally detailed with a faux marble painted cherry wood mantel and stone hearth. The remaining window and door wood details, though similar in type and finish to those of the entry level, are less ornate. The drawing room, directly adjacent to the ballroom, is also finished in a similar fashion to the entry level side parlor rooms. The rear sleeping rooms are the smallest in the house and were not equipped with fireplace units. For reasons unknown, the ceiling of the (rear) southeast room, was finished with a beaded board and batten pine wood assembly. In addition, the southwest room having weathered a series of repetitive window-to-door modifications currently exists as a door with a small wood balcony extension.

The floors of the mansion were constructed using modest and traditional methods. Yellow short leaf pine tongue & groove boards were installed in a uniform staggered joint pattern through the first floor. White pine boards, laid in a similar pattern, were used on the second floor. The extensive use of pine as flooring and trim components in this building may represent the earliest introduction of pine materials to construction in the

greater Cahokia region. Imported pine appears to have been favored by Jarrot over readily available oak.[2]. The floors were left natural and unfinished. While the majority of the floor areas were not extensively worn or abused, the white pine floorboards of the ballroom were so worn from dancing and general circulation that the knots now appear as raised nodules above the floor plane.

Originally, seven fireplace units were built into the mansion. Several design variations were used to construct each mantelpiece, however, all incorporated similar interpretations of classical and Federal styled features. The mantel shelf and cornice components were designed using layered bands of plain sawn and hand lathed moldings. A single compartment comprised the simple and unadorned frieze while multiple bands of concentric wood trim and moldings framed the fireplace chimney opening. Some mantels featured a row of dentil molding beneath the cornice. The inner hearths were set in a rubble limestone pattern while the outer hearth limestone pieces were hand cut and honed. The border of each stone was then tooled in a simple fringe pattern.

The organization and formality of the interior plan were further enhanced by the selection of interior finishes. A microscopic analysis of paint and interior finishes was conducted by Robert Furhoff during the 1990s. The report documented that a wide variety of finishes were used in the mansion. Findings from that report include the following: During the early decorating sequences, rich, intense paint colors were applied to wall and ceiling areas of the first and second floor. Fine printed wallpaper, also used in some of the larger, more formal areas, was applied over bare plaster. A chair rail assembly, consisting of a two-part rail and stoop design, was installed in all the rooms of the mansion. In addition, the majority of decorative wood surfaces including the door and window frame and sash surfaces, chair rails and the staircase trim and panels, was treated with painted faux wood grain finishes. The millwork within the smaller or less prestigious upper story rooms was painted. The ballroom mantel was finished in a faux marble finish.

The sense of formality and grandness was further supported by the grand ceiling heights. The ten foot ceiling height, standard throughout the mansion, contributed to the drama of the interior and allowed free expression of the color palette without suppressing the interior space. With only natural and candlelight for illumination, the interiors were very likely a vivid play of colors and textures. Against the rugged environs of the territorial frontier, Jarrot's brick mansion must have appeared elegant yet foreign.

The attic, consisting of one large open area, is accessed from an enclosed partitioned stairwell at the second level adjacent to the ballroom entry door. Generally left in its original and unfinished condition, and lit by the gable-end casement windows, the attic space gives direct exposure to the hand hewn, pinned, and mortised and tenoned craftsmanship of the roof assembly.

The following is a brief chronology of changes that have occurred from the 1820s to the 1980s. The following data is compiled from the 1982 MacDonald and Mack *Restoration Inventory*.

Following the death of Nicholas Jarrot in 1820, his widow, Julia continued to reside in the mansion. In 1823, presumably for general maintenance reasons, an additional oak wood shingle roof was installed directly above the existing original wood shingle assembly. The following year, an iron oxide pigment mixed in a linseed oil base was applied as the finish to the roof. Madame Jarrot instituted additional changes to the rear building exterior during the mid-1840s. A one-story frame kitchen ell was built against the southeastern mansion wall.

Additionally, changes to the mansion interior were made during this same time span. Two small sleeping rooms had been originally constructed in the rear southwestern bay of the entry level. The partition wall creating these

[2] Richard Guyette, *Wood Identification Report on the Jarrot Mansion*, 1991, 1.

rooms was removed and the area was re-worked into a single rear parlor. This space was connected to the front parlor by centered pocket doors. These same doors previously had been located at the rear sleeping rooms and were subsequently retro-fitted with bottom roller hardware to become sliding pocket doors. A new passage door was opened in the west wall of the center hall to give additional access to the new room. An additional fireplace unit was constructed along the west wall of the new rear parlor area.

By 1850, Julia Jarrot had vacated the mansion and relocated to St. Louis, although the house continued to be owned by the Jarrot family. The original wood entry stoop was replaced with a Greek Revival design by circa 1855. The raised porch included a simple, pediment roof with simple columns, modest capitals, and the balustrades and rails secured to a wood floor and sub-structure below.

Between 1860 and 1880, under the management of Jarrot's daughter, Ortance, a third wood shingle roof with extended eave and gable overhangs was added to the existing layers. By c. 1885, the Greek Revival porch, having survived for over 30 years, was replaced with a Victorian styled porch design. The porch roof, now revised from gabled to flat, accommodated the decorative roof and porch balustrades and ornamental scrollwork typical of a Victorian expression. Corbelled chimney caps replaced the original brick banding. In 1888, an additional fourth roof system, a standing metal seam roof, was installed over the pre-existing (three) roof assemblies.

At the beginning of the 20th century, the mansion was leased to the Holy Family Catholic Parish of Cahokia. The parish, which used the mansion as a parochial school, imposed a new set of stylistic preferences upon the building. The standing metal seam roof, now over twenty years old, was replaced with a pantile roof, while the existing sub-layers of wood shingles were left intact. The decorative corbel brickwork was removed from the chimney caps and the ornamental scrollwork of the porch balustrades and column capitals was streamlined to reflect the then current Classical revival influence within the region. Again in 1942, the roof cladding, chimney caps and entry porch designs were modified. At this point, all of the pre-existing shingle roof assemblies were finally removed and the eave and gable overhangs were returned to their original dimension and profile. A clay tile roof, made popular by the re-construction of colonial Williamsburg, was installed on the Jarrot Mansion in 1941. The classically derived porch design, originally constructed c. 1898, was also re-worked in c.1942.

In 1943, pioneer aviator Oliver Parks purchased the mansion from the descendants of Nicholas Jarrot, who had held a lease agreement with the Holy Family Parish since the turn of the century. On the exterior, Parks removed the c. 1845 kitchen ell. To the interior, Parks added a second story window on the west façade, which was subsequently bricked-in by volunteer renovators in the 1970s. After these minor revisions, Parks apparently lost interest in the project and donated the building to Holy Family Parish in 1945. The building was used as the Parish convent until 1965. The Village of Cahokia was persuaded to purchase the property in 1975.

In 1980, the mansion was donated to the State of Illinois, where it has since remained as a state historic site listed on the National Register. During the 1980s, the roof and porch of the Jarrot Mansion were restored to the original 1810 design. The Williamsburg clay tile roof was removed and replaced with oak shingles with a 4.5-inch exposure and painted with an iron oxide linseed oil base finish. Additionally, the classical porch was replaced with a wood frame stoop and steps, which are in place today.

The native limestone spring house dates from the early to mid-19th century and, although not believed to be contemporary with the 1810 construction date of the brick house, it is apparent that the outbuilding is consistent with the re-organization of the back yard usage and dependencies ca. 1830 to 1845. In its present form, the stone spring house is likely constructed of materials salvaged or robbed from a previous structure in the same location, a structure which would have dated to the construction of the house. The present stone outbuilding

measures 9'6" wide by 11'8" deep by 11'6" high to the gable; the walls are 17" thick. Openings face north and include an almost square opening located over the 4'10' by 2'3" door. Roof shingles were installed in 1987 and are compatible with those that are documented on the house: oak shingles painted with linseed oil tinted with iron oxide. Because the current structure was most likely constructed after the period of significance, it is considered non-contributing.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: _ Locally: _

Applicable National Register Criteria: A_ B_ C X D_

Criteria Considerations (Exceptions): A_ B_ C_ D_ E_ F_ G_

NHL Criteria: 4

NHL Theme(s): III. Expressing Cultural Values
5. architecture, landscape architecture, and urban design

Areas of Significance: Architecture

Period(s) of Significance: 1807-1810

Significant Dates: 1807-1810

Significant Person(s): NA

Cultural Affiliation: NA

Architect/Builder: Matthew Holland, brick and stone mason
Russell Hicock, wood joiner and interior carpentry.

Historic Contexts: XVI. Architecture
C. Federal

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Nicholas Jarrot Mansion, built between 1807 and 1810 gives evidence of the western transmission and construction of an early American architecture: the Federal style. Located at the western boundary of the Northwest Territory, within the French Colonial region of the mid-Mississippi River valley, the design and construction of the Jarrot Mansion represent an early, rare and extant example of the Federal style, seated in a region that was detached as a territorial wilderness. In addition, the mansion is a demonstration of the far-reaching influence and extent to which the Federal style was transported and reinterpreted. It is an extant example of a solid masonry building constructed within the early development of the Northwest Territory, as an expression of the architectural evolution within the early western expansion of the American territories. The mansion signifies an early and individual intent to reach beyond the local building traditions and customs of the provincial region of the mid-Mississippi River valley toward a broader architectural genre.

Organized in 1787, the prototypical government of the Northwest Territory was formed to assist in the paternal evolution of the western frontier. With few charted documents, a sparse population and virtually a non-existent infrastructure, the territory was conceived to cultivate the land and its citizens into a partnership with the United States.

The emergence and recognition of the western frontier began with three events: the conclusion of the Revolutionary War in 1783, the struggle to secure and ratify the Articles of Confederation, and the signing of the Treaty of Paris in 1783.[3] Over 400,000 square miles of predominately wooded lands, dominated by various indigenous Native American tribes, were now the possession of a fledging American congressional democracy. Although the rivers and inland waterways served to link the frontier outpost of the New France and Spanish colonist, the majority of land was uncharted and isolated from the new Atlantic oriented nation. It became imperative to design and ratify a constitutional document promoting not only a league of friendship between states, but a national formula to manage and control the frontier lands beyond the established boundaries of the continental states. In November of 1787, the national congress, as represented by the continental states, produced the first draft of the Articles of Confederation in an attempt to set preliminary standards of operation for a national government. Included in the effort to ratify the Articles of Confederation, the newly formed Congress addressed the question of land ownership, management of territorial cessions, and the governing of the western frontier.

In an attempt to resolve congressional differences over the management of the frontier, the commonwealth of Virginia offered to cede her land holdings in favor of the creation of an American territory. In 1784, the Virginia offer was accepted and other states followed suit. By the late 1780s, the American Congress, a body as yet unauthorized by the Articles to hold or govern a territory, became the sovereign of some 430,000 square miles of open land. Ironically, the congressional body faced the very question of their recent British governance: one of how to govern a colonial territory.[4] Agreeing to the development of a progressive self-governing process, the emerging new states would graduate to have similar power and governing authority as the original states. Named the Northwest Territory, the land areas north and west of the Ohio River and east of the Mississippi were constituted as one district.

Passage of the Northwest Ordinance in 1787 established a territorial period as the initial building block in the expansion of the American continent. In conjunction with the establishment of legislative procedures and land

[3] *Encyclopedia Britannica*, 1957, ed., Vol. 22, s.v. "United States of America", 788-789.
[4] Ibid., 789.

holding policies, the key component that would validate the territory would be the migration of pioneer entrepreneurs and land speculators. Not only would the new residents contribute to and solidify the governmental, economic and financial foundation, their skills in construction, business and agricultural industries would contribute to and sustain a new sense of nationhood within an isolated frontier.[5]

During the early exploration of the mid-Mississippi frontier, the uncharted regions of the inland river valleys were home to a confederation of Native American Nations. The confederation called itself the Illiniwek, known as the 'Illynois' to the French trappers and missionaries. The Illynois nation was predominately based near the Great Lakes region of the central interior frontier, yet their vast ethnic influence and control extended to areas as far south as the confluence of the Mississippi and Ohio rivers. The Illynois nation comprised eight regional tribes or bands: the Cahokia, Kaskaskia, Peoria, Mitchigamea, Moingwena and the Tamarois (Tamaroa).[6] The land area, dominated by the Illynois nation, would be known to the European powers as 'Pays des Illynois' or the Illinois Country.

Records of colonial river valley explorations within and around New France date as far back as the late 16th century; however, it wasn't until the mid-17th century that many of the interior river valleys were entirely navigated. Originating in New France in 1673, the explorer team of Louis Jolliet and Jesuit Father Jacques Marquette successfully navigated the Wisconsin and Mississippi Rivers to establish a small Jesuit mission within the tribal lands of the Kaskaskia.[7] By 1682, explorer Rene' Robert Cavalier Sieur de La Salle had reached the mouth of the Illinois River and subsequently paved the way for the establishment of a variety of French missions and bartering post settlements along the lower Illinois and Mississippi Rivers. Meanwhile, in 1698 missionary priests from the Seminary of Foreign Missions at Quebec had established a small mission within the Tamaroa village located near a large bend of the Mississippi. The settlement site, accessible to principal water transportation routes and rich fur trapping territories, became a strategic base from which to secure and control the confluence of three river valleys: the Mississippi, Missouri and Illinois.[8]

Initially guided by Henri de Tonti, an experienced LaSalle expedition lieutenant, a trio of priests and their aides began construction of the frontier mission. The house for the priest and a 'chapelle des Tamarois' were completed first. These early structures were most likely built using a traditional 'poteaux en terre' building technique established by the early French colonists of New France during the 16th century. The 'poteaux en terre' (post in the earth) along with the 'poteaux sur solle' (post on sill) became a standard building tradition in promoting an expedient land occupation without the need for sophisticated tools, skills or refined materials. By May of 1699, with lodging and chapel completed, the mission was celebrated as the first New France white man's settlement on the Mississippi River.[9]

By 1735, the village was comprised of a small number of mission personnel, settlers and trappers with fur trading and farming as the principal means of commerce. A map entitled "*Plan de la Seigneurie et Etablissement de la Mission des Tamarois*" documented the village footprint positioned on a narrow channel of the Mississippi and between two small streams.[10] The Tamaroa inhabited this region with their close cousins, the Cahokia. For many years, the names Tamaroa and Cahokia were used interchangeably in reference to the mission and settlement until, by the late 1700s, the name Cahokia became preferred.[11]

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[5] Martin Ridge, ed., *Frederick Jackson Turner: Wisconsin's Historian of the Frontier*, 1986, 26-28.
[6] Clarence Walworth Alvord, *The Illinois Country*, 1920, 32-33.
[7] J.H. Schlarman, *From Quebec to New Orleans*, 1929, 55-58.
[8] Bonnie Gums, *Archaeology at French Colonial Cahokia*, 1988, 12-13.
[9] Joseph P. Donnelly, *The Parish of the Holy Family*, 1949, 10-11.
[10] J.H. Schlarman, *From Quebec to New Orleans*, 1929, 284.
[11] Charles Peterson, *Notes on Old Cahokia*, 1999, 5.

With the founding of St. Louis as a fur trading outpost by Pierre Laclede in 1764, the future growth of Cahokia was seriously jeopardized. St. Louis, located on the western riverbank, was experiencing rapid growth in population, wealth and stature and was considered to be the reigning metropolis of the mid-river valley. By 1766, only forty-three French families remained in Cahokia. Continued episodes of river flooding, combined with the flourishing economic growth of the western bank, and the English-American occupation of the eastern bank, contributed to the slow demise of the area. Additionally, as more Native American tradesmen preferred negotiating with the Spanish-Bourbon families of St. Louis versus the English-American occupants of Cahokia, the village declined and remained predominately a mission settlement with minor fur and hunting exchange. [12]

As the colonials continued to exert their influence on the western frontier, the seeds of revolt were sown in the eastern colonies. The dissent climaxed in 1776 with the formal proclamation of independence and war against the British dominance of the colonies. Between 1778 and 1779, as the British military attempted to subdue regions of the Old Northwest, George Rogers Clark, a young land surveyor and militia leader, became a prominent figure in securing and protecting the newly found Virginia settlements of Kentucky county.[13] Appointed lieutenant colonel of the county militia, Clark employed offensive tactics as a means to defend the Virginia settlements. To protect the village settlements, Clark advanced by attacking the British and Native American strongholds of the Old Northwest.[14] The attacks lead to the capture of key British outposts including the villages of Kaskaskia, Cahokia and Vincennes on the Wabash River. Defeated, the British were driven back to the line of the Great Lakes. In addition, the Commonwealth of Virginia had secured a foothold north of the Ohio River.

Pursuant to the end of the war, Virginia's occupation of the Illinois Country in 1778 created an immediate need for organized civil government. Subsequently, the Virginia legislature began by formally recognizing all the lands northwest of the Ohio River as Illinois County of Virginia. Newly appointed lieutenant governor Colonel John Todd of Kentucky was instructed to cultivate and conciliate the affections of the French and Indian residents. Accordingly, a new county government was formed, and the Illinois County was divided into four districts. Each district governed from a local court seat and was charged with administering to the needs and affairs of the district. Cahokia, the first to be organized, was the seat of one of the four districts and had a court of seven judges.[15]

Unfortunately, after a sequence of civil unrest and unprecedented monetary inflation, the Virginia civil government of Colonel Todd was abandoned, and the Illinois County was signed over to the Continental Congress early in 1784.[16] Over the course of the next three years, the court at Cahokia tenaciously persevered, presiding over land disputes and ensuring civil order.

In 1787, the Northwest Ordinance was ratified and a new form of territorial government was installed in the region.[17] Acting Governor General Josiah Harmar and Barthelemi Tardiveau, the appointed Illinois County landowner agents, were quick to secure legal land titles to the French settlers and to indemnify those affected during the Virginia occupation of George Rogers Clark.[18] A well known Revolutionary War veteran and close associate of George Washington, General Arthur St. Clair served as the first Governor of the Northwest Territory. In 1790, St. Clair proclaimed the boundaries of his namesake county, selecting Cahokia as the seat of

[12] Charles Peterson, *Notes on Old Cahokia,* 19-21.
[13] Theodore C. Pease, *The Story of Illinois,* 51.
[14] Clarence W. Alvord, *The Illinois Country,* 325-327.
[15] Charles Peterson, *Notes on Old Cahokia*, 43.
[16] Ibid., 44.
[17] John F. McDermott, *Old Cahokia, 94.*
[18] Charles Peterson, *Notes on Old Cahokia*, 49.

justice. Initially, St. Clair County encompassed the upper two thirds of present-day Illinois. However, in 1801, Governor William Henry Harrison enlarged St Clair County to include Michigan, Wisconsin, most of Illinois and half of Minnesota.[19] Although physically a part of the American republic, Cahokia remained predominately French and Catholic in population, culture and tradition.

While the village progressed in economic, commercial and political stature, the local architectural expression remained embedded in the early frontier traditions of French colonial construction. The general building methodology employed in the early community was 'poteaux sur solle', wherein native species of cedar, oak or mulberry were mortised into a horizontal wood sill. A mixture of lime mortar, mud and rock called 'pierrotage', was used as the wall infill. The subsequent addition of wrap around porches flanked the building perimeter. The roof enclosure was typically constructed as a double pitched 'hip on hip' (pavilion) profile finished with hand split wood shingles. This single building methodology was used to construct the majority of village structures ranging from private dwellings and churches to the first judicial courthouse for the county.

Despite a history of Anglo-American interference and eventual dominance, the French-speaking population appeared determined to continue 'laissez-faire' with their own traditions and culture. Over the course of the next decade, Cahokia would once again be challenged to embrace an American way of life. Ironically, many facets of this challenge would come from none other than one of their own: a Frenchman.

Nicholas Jarrot

Little has been documented of the life of Nicholas Jarrot, the original owner and designer of the mansion, prior to his arrival in the village of Cahokia. Jarrot was born in 1764 to Francois and Claudine Jarrot who were native to the parish of Le Val-St. Eloy near Vesoul, Franche Conte in northeastern France.[20] It is believed that Jarrot lived under the protective paternal patronage of Bureaux de Pusy, a wealthy land baron and military officer who had spent five years in an Austrian prison with General LaFayette. As a young man, Jarrot likely sought the counsel of de Pusy regarding the ways and means of obtaining suitable trade skills and employment.[21]

It is known that Jarrot left Vesoul for Paris, where he was hired as a clerk or bookkeeper for the Sulpician order of the Catholic Church. During the mid-18th century, with the rise of the French Revolution in Paris, the noblesse and upper class as well as religious institutions became prime targets of overt violence and public accusation. While the Sulpicians were not highly visible or well-endowed, they were an order of learned individuals, teachers, professors and publishers of maps and books. In the early 1790s as John Carroll journeyed to England to be consecrated as the first Catholic bishop of the United States, the Sulpician religious order was expelled from France.[22] In the wake of the Revolution and fearing imminent death, a group of Sulpicians, along with Nicholas Jarrot, fled the continent from St. Malo in a small cod-fishing brig bound for the American harbor of Baltimore, Maryland.[23] It is believed that John Carroll facilitated the entry of the Sulpicians from Europe to America.

Arriving in Baltimore in 1791, Jarrot continued to reside with and work for the Sulpician order at St. Mary's Seminary for the next two years before relocating to the western frontier. In 1793, Jarrot left Baltimore for the French colonial center of New Orleans, which had already been ceded to the American commonwealth. Jarrot

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[19] St. Clair County Bicentennial Commission, *Tapestry of Time,* 1991, 5.
[20] Marriage record of Nicholas Jarrot and M. Louise Barbau.
[21] Le President, S.A.L.S.A. de la Haute Saone, France, interview with Molly McKenzie, Illinois Historic Preservation Agency.
[22] Sherry H. Olson, *Baltimore: The Building of an American City,* 29.
[23] *Restoration Inventory*, 1982, 17-18.

continued up the Mississippi River to settle in Cahokia.[24] Jarrot, ready to begin a new life in a new land, spent the next twenty years establishing himself as a merchant, businessman and land speculator.

Local records document that Nicholas Jarrot amassed a variety of entrepreneurial businesses as well as official appointments. As a shrewd businessman, Jarrot attained the bulk of his wealth through frontier land speculation. Beginning initially with a series of small village stores and grain mills, Jarrot expanded his wealth and influence by purchasing large tracts of open land. Jarrot soon became the sole owner of over 25,000 acres within and surrounding the village. A portion of his land served as winter campgrounds for the 1803-04 Lewis and Clark Corps of Discovery. Preparatory to the launch of the western exploration, the land near what is now the community of Hartford and known as Camp du Bois, was used as the winter campsite and training grounds for the men of the Corps. Jarrot also served as both host and interpreter to Meriwether Lewis during his negotiations with the local Spanish officials of St. Louis to establish passage through the land west of the Mississippi River.[25] In addition to an appointment as a judge of the Quarter Sessions and of the Common Pleas Court for St. Clair County, Jarrot was commissioned by Governor William Henry Harrison as a major of the territorial militia forces in 1801, a position he held through the War of 1812.[26]

His wealth secured access to elevated levels of social and political opportunities. However, his support and endorsement of American trends no doubt were met with guarded suspicion by provincials in the village. In addition, his rejection of an agrarian lifestyle and his refusal to sign the customary village commonfields agreement (which allocated shared tracts of land for farming) set him apart as an individual breaking from the traditional French colonial customs. His decision to further reject the traditional expressions of the French colonial building style and embrace those things American would be epitomized in the construction of his masonry mansion in 1807.[27]

Socially, his affiliation with the prosperous French families of the Mississippi River towns offered opportunities to marry well. He was married twice, both times to prominent women of New France (Canadian) descent. Marie Barbau of nearby Prairie du Rocher died with the birth of their first child. Jarrot's second wife, Julia Ste. Gemme de Beauvais was a resident of Ste. Genevieve in what would become the state of Missouri. Their union resulted in another six children added to the Jarrot family; however, Jarrot's pleasure with his family in the new mansion was short-lived. While tending to a river mill, Nicholas Jarrot caught a fever and died on December 8, 1820, a mere ten years after the completion of the mansion. The family continued to use the home for several decades. At the time of her death in 1875, at the age of 95, fifty-two great grandchildren survived Madame Jarrot. Although many Jarrot descendants remained in the area and retained an interest in the house and community, the future of the mansion, its owners and use would waver for the next one hundred years.[28]

The distinctive character of the Jarrot Mansion apparently was recognized by artists and journalists of the mid-19th century, who seem to have been intrigued by the curious notoriety of the building, its occupants, and the bygone era that it represented. Artist J.C. Wild visited Julia Jarrot in c. 1840 prior to preparing a lithograph depicting "Cahokia in Winter," which included the front façade of the Jarrot Mansion. Wild's detailed drawing of Cahokia was published in 1841, along with other vignettes of the Mississippi Valley.

Historian Francis Parkman, intrigued by frontier life in the 1840s, was equally fascinated with recording what he believed was a vanishing way of life. He traveled to Cahokia in 1846 while gathering data to publish several

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[24] Francis Philbrick, *Laws of the Indiana Territory*, cclix.
[25] Stephen Ambrose, *Undaunted Courage*, 1996, 19.
[26] Francis Philbrick, *Laws of the Indiana Territory*, 1930, cclix-cclx.
[27] John McDermott, *Old Cahokia*, 1949, 178-181.
[28] *Restoration Inventory,* 1982, 7-8.

epic historical works. Parkman visited Julia Jarrot at her mansion in Cahokia and made reference in his diary to "a large hall" with "oak panels." Although the writer ventured no further than "the reception room," his observation was that "it [the house] smacked sufficiently of the Olden Time."

Nicholas Jarrot Mansion

Located in the French colonial environment of the mid-Mississippi River Valley, the Nicholas Jarrot Mansion, constructed in 1807, was an attempt to transmit and interpret a specific building aesthetic and methodology from a distant urban region to an isolated frontier village.

Founded on the frontier, Cahokia had relied on the construction techniques of New France for over one hundred years. The building traditions of early 19th century Cahokia dates back through several evolutionary stages, to the 17th century settlements of New France. The earliest records identify a technique called 'maison en colombage' which consisted of vertical timbers seated either into the earth or seated into a base sill. The territorial villages of Quebec, Montreal and Trois-Rivieres were built using the colombage system.[29]

By mid-century, the maison en colombage had evolved into two variations. 'Colombage pierrote' incorporated fewer hand hewn upright timbers with a greater percentage of stone infill. 'Colombage bousille', especially popular in the mid 17th century fishing colonies of Acadia (Nova Scotia), increased the number of undressed timbers, creating a series of closely spaced voids filled with a mixture of stone, mud and clay.

As French exploration and missionary efforts continued west and south to the Mississippi River, new construction techniques developed. The 17th century colombage construction technique of Acadia was applied to structures of the Mississippi River Valley frontier. Known as 'poteaux en terre' and 'poteaux sur solle,' these methodologies consisted of closely spaced vertical timbers inserted either directly into the soil or notched into a base sill plate; the remaining voids were then filled with a stone and mud mortar. Conceived as a means to establish temporary shelter quickly and without a skilled labor force, the processes became an integral and lasting contributor to the regional architectural foundation well into the mid-19th century. The single pile plan form consisted of an informal spatial grouping with limited articulation of interior character and room finishes. Two rooms generally comprised the main floor plan. The building elevation was typically one story with an attic space housed beneath a broad double pitch roof profile. French styled doors and windows were positioned to maximize access to seasonal winds. Constructed initially on soil, river limestone was eventually used for foundation stem walls. Cellars or basements were rare and not commonly constructed until much later.

Rather than continue the French colonial building tradition, Jarrot introduced a style borrowed from the eastern United States. During the early 1790s, Jarrot had first hand exposure to the development of eastern seaboard architectural styles. The architecture of Baltimore as early as the 1780s gave evidence to the growing influence of a classical tradition as a provincial extension of neoclassicism in Europe. Commonly referred to as Georgian, the architectural style was linked to the prosperous merchant and banking communities of the mid-Atlantic and southern colonies during the English occupation. Characterized by a formal arrangement of parts, the architecture employed symmetrical composition enriched with a variety of classical details. Gabled roofs, modillion cornices, corner quoining, solid masonry wall construction, double hung windows, doors with transoms and entry side lights comprised an aesthetic that was linked with an established prominent and prosperous urban society.[30]

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[29] Peter N. Moogk, *Building a House in New France*, 1977, 24-29.
[30] William H. Pierson, *American Buildings and their Architects,* vol. 1., 111.

By the end of the Revolutionary War, however, the Georgian style had waned in acceptance and popularity. Many were eager to institute a less embellished building character reflective of the nation's new independence. Retaining the overall form, a transitional expression referred to as the Federal Style replaced the decorative features of Georgian. The Federal style was the earliest and least aggressive of styles within the transitional phase development of American Neoclassicism.[31] Using simplified window lintels, reduced architraves and a restricted use of decorative features, the Federal Style initiated the evolution of a national architectural expression.

In the mid-Mississippi region, Jarrot began his designs for a new home by creating a 'plan on a board'. Retained as part the contract documents, the plan, literally drawn on a wood board, was created to illustrate and describe the design intent of the mansion.[32] Jarrot employed a wood joiner from Maryland named Russell E. Hicock, and the house was constructed to reflect the design characteristics of early Federal style.[33]

One of the primary elements that defined the Federal style expression of the Jarrot Mansion was the plan. A vast majority of the Federal styled buildings of the eastern United States used a version of a center hall, single or double pile plan form as a means to organize the floor plan and exterior massing. The Nicholas Jarrot Mansion was created predominately as a center hall, double pile plan form. At the entry, the wide center hall extended the full depth of the building and served as a foyer to the interior floor plan. The hall interior was further enhanced with a wood ornamental staircase and mantelpiece. The hall was flanked by doorways on each side, which gave access to the dining and sleeping rooms.

The second level, approached via a wood paneled staircase, deviated from the true center hall double pile form in that a large ballroom encompassed what would have been the upper hall and front room. The remaining drawing, entertaining and sleeping rooms followed the standard plan configuration. Adopting the center hall double pile plan was a significant departure from the French colonial tradition. Similar to the Federal style buildings of the eastern United States, the plan of the Jarrot Mansion attempted to incorporate a clear and ordered hierarchy of spatial relationships into the overall design. In contrast to the more vernacular design solutions, the plan of the mansion depicted a definitive character that surpassed the regional building and construction norm.

While several interior architectural and decorative features can be cited as contributing to the Federal style signature of the Jarrot Mansion, the center hall staircase is one of the most significant. By its design and location, it was apparent that the stairway was to be an awe-inspiring element of the mansion

The significance of the Jarrot Mansion as an early interpretation of the Federal style is most apparent when viewed from the exterior. Based on a center hall-double pile plan form, the Jarrot Mansion was constructed as a solid masonry, multi-wythed rectangular building capped with a hipped roof and punctuated with three chimneys. Configured as a bearing wall structure, the brick walls were built on river limestone collected for the basement and foundation walls. Site-formed from excavated clay, the bricks were also fired on-site in a brick kiln. The kiln was eventually dismantled and the remaining bricks used as a banding accent for the common bond brick patterns of the south and east mansion walls. The result was a subtle play of the color and texture of glazed darker bricks against the overall pattern of reds, browns and grays. Viewed in light of the French colonial building traditions, the construction methodologies used in the Jarrot Mansion were striking and a complete departure from the Cahokian norm. However, within the precepts of the Federal style, the design and

[31] Ibid., 215.
[32] Nicholas Jarrot and Russell E. Hicock, Articles of Agreement, 11/24/1808, in Hicock vs. Jarrot (1814), St. Clair County Civil Case File No. 2132. Cited in *Restoration Inventory*, 1982, 25-27.
[33] John Reynolds, *Pioneer History*, 361.

construction techniques would have been considered familiar.

Additional architectural components of the Jarrot Mansion aligned to the Federal style include the window fenestrations and roof profile. The installation of double hung sash windows, arranged in an orderly and regular pattern, was one of the most evident interpretations of the Federal style. The window fenestrations were an outstanding example of the degree to which a repeated window pattern contributed to an architectural expression.

The Jarrot Mansion had few building style contemporaries during the early 19th century. The majority of known structures built as interpretations of the Federal style were either constructed much later and therefore contained a greater degree of stylistic refinement, or were never documented and are no longer extant. The transmission of early architectural styles was a significant component in the evolution and maturation of the American nation. It is of particular interest to note and compare those structures that were regional contemporaries of the Jarrot Mansion within the boundaries of the Northwest Territory.

The Stone Academy - Zanesville, Ohio. Built in 1809
This stone structure was to be home for the legislative seat of the newly created state of Ohio. When the capital seat was awarded to Columbus, the house was subsequently used as a meeting place for various political and civic groups. Completed within the same decade as the Jarrot Mansion, the Stone Academy incorporated similar design components. The two-story structure with gable roof and end gable chimneys, double hung window fenestrations and glass and muntin transoms and entry sidelights, defined the house as an early expression of the Federal style structure constructed in stone.[34]

The Mound House - Duncan Falls, Ohio. Completed c. 1830
The house was initially constructed by James Taylor, an entrepreneur and plantation owner from Virginia. Designed as two-story solid masonry building, the house was constructed on a sixty-foot elevation rise, believed to have been a Native American mound site. Similar to the Jarrot Mansion, the plan form was a center hall-double pile design with double hung sash windows. The center hall was further defined by a freestanding spiral stair supported from the existing attic wood scaffolding. Four chimneys and a gabled slate roof completed the building enclosure. The Mound House is extant and is listed on the National Register as a state archaeological site.[35]

The Levi Coffin-Foreman House - Fountain City, Wayne County, Indiana. Dated 1827.
Built by brick mason and carpenter-builder John Wright Johnson, the original structure was built as an ' I ' house with a center hall - single pile plan form. The Coffin-Foreman and Jarrot homes share several Federal traits including: brick assembly, roof profile and window fenestrations, all features linked to the interpretations of the Federal style. However, the Coffin Foreman House contains subtle design variations that possibly indicate a later influence, such as the reduced proportions of the second story windows as well as the notable cornice returns at the end gable elevations. The Coffin-Foreman House was designated as a National Historic Landmark in 1965 for its connections with the Underground Railroad.[36]

Abbott-Holloway Farm - Bethlehem, Clark County, Indiana. Completed c. 1835
Dated twenty-five years later than the Jarrot Mansion, the two-story, solid masonry structure shared several predominate elements of the Federal style including: unpainted brick walls, gable roof profile, and similar

[34] Putnam Historic District, Zanesville, Ohio, NRHP form, 06/1975.
[35] Pat Bachert, NRHP form, The Mound House, 06/1979.
[36] Joseph Mendinghall, Park Service Historian, National Historic Landmark, 10/15/1966.

window, transom and sidelight fenestrations. The Abbott-Holloway Farm is listed on the National Register.[37]

The Samuel Judy House - Goshen Township, Madison County, Illinois. Dated c. 1808.
No longer extant, the Judy House was constructed less than 30 miles from the Jarrot Mansion. The design, construction and completion date placed the house as a significant contemporary of the Jarrot Mansion as well as an early interpretation of the Federal style. Constructed as a two-story solid masonry brick structure, the two structures shared numerous similarities including construction methodology, plan form, fenestration pattern, window style and roof profile. Demolished in 1932, the Judy House can no longer represent the early American architectural style.[38]

The First Capitol Building of Illinois - Kaskaskia, Illinois. Completed c. 1818. Destroyed by flooding, 1882-83.
Built to house the first capitol of the new state of Illinois (located in Kaskaskia, IL), the First Capitol Building also shared several dominant design features with the mansion. However, in addition to the similar use of windows fenestrations, masonry techniques and gable roof lines, the treatment of the paired chimneys wrapped by the continuous parapet wall, was a feature made popular much later in the mid-Mississippi River valley region.[39]

As a harbinger of an emerging American architecture within the territorial region, the Jarrot Mansion is now significant as one of the few extant Federal style, solid masonry structures constructed during the early development of the Northwest Territory. At its completion, the Jarrot Mansion was a freestanding structure surrounded by several outbuildings of the greater estate. Having survived a lineage of 19th and early 20th century stewards, the Jarrot Mansion continues to demonstrate the primary architectural features of the early Federal style, solid masonry construction within the Northwest Territory.

Although the mansion accommodated a variety of building programs and style preferences, the dominant components of the architectural integrity (massing, exterior material, fenestration and roofline) have prevailed. The Jarrot Mansion has served many uses and hosted a variety of stylistic trends over the past 190 years, yet has maintained the design and construction integrity critical to national significance: that of a solid masonry structure, influenced by the emergence of the Federal style and constructed in the early settlement phase of the Northwest Territory. An important contributing factor to the significance of the Mansion is one of sustained original design and material integrity. The original brick and stone work of the masonry walls is intact. The masonry walls reflect not only the original craftsmanship, but also the subsequent evidence of historic events that have affected the structure. The fracture lines caused by the 1811-12 New Madrid earthquake as well as the silent traces of numerous river flooding episodes have become a part of the ongoing history of the mansion. With the exception of minor alterations, the original plan form has remained intact and unaltered as it was constructed 190 years ago. The windows, while predominately reproduced, still follow the original design intent and appearance of the original construction. The interior plaster wall treatments, hand crafted millwork and original floors embody perhaps the greatest degree of design integrity; all are original and extant within the mansion structure. Were Nicholas Jarrot to return today, he would fully recognize his early 19th century home.

In stark contrast to the indigenous and often transient nature of frontier construction, the Jarrot Mansion gave evidence to the rise of a national architectural style, rooted in a surge of a national pride. The Federal style design interpretation, transplanted to a remote and implausible environment, aided in the cultural expansion and evolution of the frontier. Buildings such as the Jarrot Mansion became vehicles of an architectural expression

[37] Laura Thayer, NRHP form, Abbot-Holloway Farm, 1994.
[38] Leonard Dickmann, *The History of Peters Station, Illinois*, 1998, 1-2.
[39] Betty Madden, *Arts, Crafts and Architecture in Early Illinois*, 1974, 64.

significant to the development of a national identity. Currently undergoing an extensive restoration and preservation program, the Jarrot Mansion is being refurbished for its role as a partner with other significant sites in the stewardship of our national architectural heritage.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
X Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
X Recorded by Historic American Buildings Survey: # 25 - 7 (April 11, 1934)
__ Recorded by Historic American Engineering Record:

Primary Location of Additional Data:

X State Historic Preservation Office
X Other State Agency Illinois State Archives and Illinois State Historical Library
X Federal Agency Library of Congress
__ Local Government
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: less than 1 acre

UTM References:	**Zone**	**Easting**	**Northing**
	15	745040	4272840

Verbal Boundary Description

The site of the Nicholas Jarrot Mansion is described as follows:
Parts of Lots 41, 44 and part of vacated Locust Street of the "Village of Cahokia"; reference being had to the plat thereof recorded in the Recorder's Office of St. Clair County, Illinois in Book of Plats "A" on page 187 and in Book of Plats "B" on page 24, more particularly described as follows, to-wit: Beginning at a concrete monument at the intersection of the North line of said Lot 41 with the West line " St. Joseph Gardens", extended in a Northerly direction; reference to book of Plats "51" on page 88; thence Southerly along said West line and its Northerly extension, a distance of 200 feet to an iron pin; thence Westerly and parallel with the North line of Lot 41, a distance of 160 feet to an iron pin; thence Northerly and parallel with said West line of "St. Joseph Gardens" , and its Northerly extension, a distance of 200 feet to an iron pin in the North line of Lot 41 extended West in its course; thence Easterly along said extended North line and along said North line a distance of 160 feet to the point of beginning.

Boundary Justification

The boundary includes the original acreage which contains the building which has historically been known as the Jarrot Mansion since 1807 and which maintains its historic integrity.

11. FORM PREPARED BY

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DESIGNATED A NATIONAL HISTORIC LANDMARK
August 7, 2001